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ABSTRACT

This comparative study deals specifically with the teachings of literature to Spanish and English classes in secondary schools. It is designed to assist foreign language teachers develop skills in the preparation of instructional materials and improve their teaching methods. Four chapters include: (1) definition and relevance of literature, (2) selection and organization of material, (3) approaches to specific works, and (4) research needs. Emphasis is placed on examining the structural development of three English literature texts and four Spanish texts in terms of the overall organization of material following a particular literary theory, genres used, length of selections, and periods represented. A bibliography is included. (RL)

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A COMPARATIVE ANALYSIS BETWEEN THE TEACHING OF A NATIVE LANGUAGE AND A FOREIGN LANGUAGE LITERATURE

by

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Presented to the Faculty of the Graduate School of
The University of Texas at Austin
in Partial Fulfillment
of the Requirements
for the Degree of

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APPROVED:

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DEDICATION

To Mrs. Fern Burdett,
who has constantly served as my model
of the interested and creative teacher of Spanish.

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My most sincere thanks go

To Dr. Joseph Michel for his thoughtful suggestions and guidance in the writing of this thesis,

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And to my family and friends for their patience and encouragement.

S. E. S.

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CHAPTER I

DEFINITION AND RELEVANCE OF LITERATURE

The teaching of English and Spanish have certain characteristics in common. Both English and Spanish are languages; and instruction in either subject will naturally involve the skills of listening, speaking, reading, and writing. These skills will, of necessity, receive a different emphasis in the foreign language classroom. The secondary English student brings with him a native background in these fundamental skills while the first-year Spanish student must start from the beginning with these basics. A student's background in English, however, will to a certain degree have an effect upon his foreign language study. It is the purpose of this paper to deal specifically with the teaching of literature to secondary Spanish and English classes. Hopefully, by a comparison of these two distinct teaching challenges, some insights will be presented to aid the high school foreign language teacher.

The first chapter defines literature and determines its status in high school English and Spanish programs. In the second chapter some current high school texts for twelfth-grade English and Spanish classes are used as a concrete basis for comparison of the selection and organization of material. Again using the textbooks for a frame of reference, approaches to specific works are considered in the third chapter.

Definition of Literature

Perhaps the most basic question of all and one of the most difficult to answer is "What is literature?" Although it is not the purpose of this paper to present an involved discussion of this question, a general definition of literature and its function needs to be set forth. Wellek and Warren propose that "the term 'literature' seems best if we limit it to the art of literature, that is, to imaginative literature."[1] In so doing, they exclude history, philosophy, essays and other types of nonfiction.

> It seems, however, best to consider as literature only works in which the aesthetic function is dominant, while we can recognize that there are aesthetic elements, such as style and composition, in works which have a completely different, non-aesthetic purpose, such as scientific treatises, philosophical dissertations, political pamphlets, sermons.[2]

As far as the function of literature is concerned, the authors conclude:

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[1] René Wellek and Austin Warren, Theory of Literature (3rd ed.; New York: Harcourt, Brace, and World, Inc., 1956), p. 22.

[2] *Ibid.*, p. 25.

> In answer to our question, it is probable that all art is 'sweet' and 'useful' to its appropriate users: that what it articulates is superior to their own self-induced reverie or reflection; that it gives them pleasure by the skill with which it articulates what they take to be something like their own reverie or reflection and by the release they experience through this articulation.[3]

Certainly many have disagreed with Wellek and Warren's exclusion of nonfiction from literature. The important issue, however, is for each teacher to understand and adopt a personal definition of literature. In order to develop a coherent program for the study of literature, a basic understanding of the nature and function of literature must exist. Whether a teacher chooses to include the essay as an example of literature or not, she should be certain why she did so.

The particular definition of literature that a teacher evolves will directly affect the whole manner in which she presents a literature course. This is true for either the teacher of a foreign language literature or of a native language literature. The entire realm of the selection of material for study, the literary approach involved, the manner of discussion, will all be affected by what the teacher considers as literature and its purpose. This is not to say that para-literary material will necessarily be excluded from the program; it will just be seen in a different category and with a different function than true literature.

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[3] Ibid., p. 31.

As will be discussed later in this chapter, all selections for study in the foreign language class, whether true literature or not, will be subordinate to the teaching of the language itself. This does not, however, preclude defining literature and its function.

The Status of Literature in English Studies

There seem to be several areas of concern for the modern high school English teacher. One broad area is language, which can be broken down into various aspects such as usage, grammar, lexicography, phonology, history, dialectology, and semantics.[4] A second area concerns the basic skills of communication--listening, speaking, reading, writing. The popular arts, radio, television, and film, are a relatively recent field to explore. Finally, the study of literature is a major concern for the English teacher. Although the same amount of classtime is not spent on every area of study, each one is important in itself and has its place in the overall English program.

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[4] Walter Loban, Margaret Ryan, and James R. Squire, Teaching Language and Literature (2nd ed.; New York: Harcourt, Brace, and World, Inc., 1961), p. 78.

The Squire and Applebee Study, a recent survey conducted on several high schools with reputedly excellent English programs, revealed some interesting statistics. The Study found that

> the teaching of literature is emphasized in the high schools [of the Study] 52.2 percent of the time, more than all other aspects of English combined. In contrast, only 13.5 percent is devoted to language and 15.7 percent to composition, while the other aspects of English receive even less attention.[5]

It seems clear that within these schools, as is likely in many other high schools, the teaching of literature receives a major emphasis. Most of the basic skills are developed around and are subordinate to the study of literature.

There can be many reasons for the study of literature. Loban, Ryan, and Squire list "at least three major goals--self-understanding, imaginative illumination, and a balanced perspective on life."[6] A student should be able to better understand his own personality and the reasons behind much of his behavior by reading about experiences similar to his own. He should also develop an appreciation for the sheer beauty and artistry of different literary genres. Finally, through literature, he could discover the significant differences between his own character and way of life and those of other individuals throughout time. "The role of the teacher of literature is clear: to help young people find meaning and experience in literary works; to help them develop appreciation for literary form."[7]

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[5] James R. Squire and Roger K. Applebee, High School English Instruction Today (New York: Appleton-Century-Crofts, 1968), p. 41.

[6] Loban, Teaching Language and Literature, p. 438.

In the Squire and Applebee Study, however, there proved to be no common set of objectives for the teaching of literature. "Despite their obvious commitment to literature, teachers of English seem to have reached no clear consensus about the objectives of the program."[8] The approaches to literary study varied accordingly, with major emphasis on the ideas in literature and on literary history.[9] Analytical studies of the literature selections were not common.[10] "Observers found, however, that the depth and quality of each class's experience with literature is of more importance than any pattern of organization and emphasis."[11]

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[7] Ibid., p. 442.

[8] Squire, High School English Instruction Today, p. 94.

[9] Ibid.

[10] Ibid., p. 106.

[11] Ibid., p. 95.

The final conclusions of the Squire and Applebee Study showed the need for a more controlled learning sequence. "Even in the better programs observers reported a disturbing lack of sequence and structure in the English curriculum."[12] In order to avoid repetition at each grade level and to provide for a continually developing learning situation, some type of overall plan is needed. Whatever type plan is adopted should be done so by the teachers of the school or system. Current textbooks, as recent research has shown, do not provide a good example of a planned learning sequence. "Such books are prepared to assist not to control teachers."[13]

The Status of Literature in Spanish Studies

The basic concern of the audio-lingual method, the most popular method of foreign language teaching today, is acquiring the skills of listening, speaking, reading, and writing. The skills are to be taught in this order, but all four are to be developed. A second concern is an acquaintance with the culture of the speakers of the foreign language.[14] These seem to be the most widely held beliefs concerning the teaching of a foreign language audio-lingually.

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[12] Ibid., p. 247.

[13] Loban, Teaching Language and Literature, p. 679.

[14] Wilga M. Rivers, Teaching Foreign-Language Skills (Chicago: University of Chicago Press, 1968), p. 44.

Literature has long served a dual purpose in the foreign language classroom. One purpose is to provide material with which to practice the skill of reading, and the other is to give the student a firsthand knowledge of the literature of the foreign culture. Whether literature should be used at all to develop the reading skill is a highly debatable question.

> . . . it is possible to say that "literature" is far from being the only way to teach language in the elementary stage, and, furthermore, that it is probably the least efficient way of teaching the fundamental skills.[15]

Whether or not literature can be taught as literature also depends upon the stage of development of the four basic skills; otherwise ". . . the study of a foreign literature becomes trivial, unrewarding, and devoid of humanistic content."[16]

Why, then, should literature be a part of the foreign language program? The humanistic aspect of literature, the personal, aesthetic experience one can have with literature, is perhaps the key reason for the study of literature. The cultural aspect also cannot be overlooked.

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[15] Northeast Conference on the Teaching of Foreign Languages. Reports of the Working Committees, Thomas F. Bird, ed. (Menasha, Wisconsin: George Banta Company, 1967), p. 59. (Hereinafter referred to as Northeast Conference Reports.)

[16] Ibid., p. 101.

> Great literature directly evidences some of the sublime heights to which a people is capable of rising on occasion. Literature in fact embodies much of the excellent in a culture, and gives it its most articulate form.[17]

Hill further comments upon why literature should be studied.

> The answer is that one cannot learn a language merely by learning its forms--one must learn what is said in the language as well. Literature, offering as it does, one of the great and inclusive models of the culture which produced it, is an indispensable way of acquiring insight into that culture. Furthermore, it gives insight not into merely unimportant externals like whether people eat with forks or chop-sticks, but also into something much deeper, the pattern of what is regarded as good and bad--the pattern of values. Without deep and intimate knowledge of the other speaker's culture, communication will not take place.[18]

Thus, literature does deserve a place in the foreign language curriculum. But it must be remembered that teaching language is the primary objective with the study of literature as an enjoyable complement.

> We believe that as language teachers we must concern ourselves primarily with language achievement; as humanists, we have the responsibility of acquainting students with literature whenever it can be done without compromising our linguistic objectives and with a

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[17] Howard L. Nostrand, "Literature in the Describing of a Literate Culture," French Review, December, 1963, p. 148.

[18] Archibald A. Hill, "Essays in Literary Analysis" (unpublished collection of essays, University of Texas at Austin, 1965), p. 76.

> full understanding of the nature and function of literature and the limitations within which it can be pleasurably experienced.[19]

Where does literature fit into the overall scheme of the teaching of reading? The Scherer Plan, set forth in the 1963 Northeast Conference Reports, provides a systematic outline for the teaching of "reading for meaning."

> In addition to reading with full comprehension and maximum direct association at every step of the long process, the student must gradually come to appreciate the subtler elements of style, that is, the music of the language, the tone, the color, the rhythm. He must become aware of literary trends or movements, historical significance, and cultural uniqueness. In short, he must eventually be able to sense cultural meaning. The justification for training to read foreign literatures rests on more than the acquisition of great ideas, for a great idea is by its very nature likely to be panhuman and can be translated into any language to whose culture it is or can become relevant. It is the manner of communication of ideas, great or small, that defies translation and becomes the final objective in reading for meaning.[20]

One of the most difficult phases in the audio-lingual method is the transition from the neatly controlled learning situation to the reality of random grammar and vocabulary. Not only must the student cope with a myriad of new words and structures, however; he must also face the highly imaginative and creative language of literature, so different from the everyday speech of elementary dialogues.

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[19] Northeast Conference Reports, 1967, p. 77.

[20] Northeast Conference on the Teaching of Foreign Languages. Reports of the Working Committees, William F. Bottiglia, ed. (Manchester, New Hampshire: Lew A. Cummings Company, Inc., 1963), p. 24. (Hereinafter referred to as Northeast Conference Reports.)

> The domain of reading for meaning, then, is the transitional period which extends from the punctuation mark after the last line of recombination reading to the first unedited title the student selects for the happy purpose of satisfying the urge to read for pleasure or the urge to investigate, or both.[21]

The Scherer Plan outlines five reading stages through which the foreign language student should pass during a four-year high school sequence.[22] In Reading Stage I (ninth grade) the student, after a certain period of pre-reading instruction, reads materials he has previously mastered audio-lingually. In Reading Stage II (also ninth grade), the student is exposed to recombination readings using familiar vocabulary and grammar in different arrangements. Constructed reading materials using new vocabulary and grammatical structures are introduced in Reading Stage III (ninth and tenth grades). In Reading Stage IV (eleventh and twelfth grades), the student reads adapted and/or edited selections from the foreign literature. "Liberated reading," Reading Stage V, is reached ". . . when the student can take an unglossed, unadapted book of normal difficulty off the library shelf and read it for meaning."[23]

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[21] Ibid., p. 25.

[22] Ibid., pp. 25-26.

Two factors need to be considered. First, it is quite probable that the high school student in a four-year program will not reach the level of liberated reading. The 1967 Northeast Conference Reports sets five years as the minimum time requirement.[24] A second factor to consider is the level of vocabulary and grammatical control needed to begin liberated reading.

> Reading for meaning is the terminal behavior we wish to attain. We shall venture the conjecture that, in addition to at least a passive control of the grammar, a recognition ability of four to five thousand basic and useful stems is required to make liberated reading possible.[25]

Whether this control is sufficient to allow a student to read unglossed, unedited material is unlikely.[26]

Even though the high school foreign language student may never reach liberated reading, he cannot be denied the experience that literature in a second language can offer. "Acquaintance, that is, a casual but still pleasing experience, is a valuable and defensible part of the

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[23] Ibid., p. 26.

[24] Northeast Conference Reports, 1967, p. 76.

[25] Northeast Conference Reports, 1963, p. 26.

[26] Northeast Conference Reports, 1967, p. 41.

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foreign language curriculum which precedes liberated reading."[27] To what degree this acquaintance will be depends upon several factors including the student's control of the four basic foreign language skills, his background in English, and his maturity.

Comparison of the Two Subjects

What then can be said about the status of literature in English classes and in Spanish classes? Obviously, the study of literature is a major concern of the high school English class. In the Spanish classroom, a true study of literature can also take place; but it is subordinate to the development of the four basic language skills. As far as the reasons for teaching literature are concerned, both English and Spanish offer basically the same ideals--a personal confrontation with the selection, an understanding of why and how the selection functions as a work of art, and a realization of the universal and cultural qualities of the work. The degree to which a literary work can be experienced will depend upon the capabilities and maturity of the individual class.

The key difference, perhaps, rests with the fact that the student of English literature is so much more advanced, not only in his grasp of the language, but also in his saturation in the culture. The student of Spanish literature, in addition to studying literature for its own sake, must also be concerned with expanding his elementary knowledge of the basic language skills and with familiarizing himself with the foreign culture. The many cultural allusions, which give a literature its distinctive cultural flavor, will have no meaning for the non-native speaker unless he is taught their significances.

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[27] *Ibid.*, p. 101.

CHAPTER II

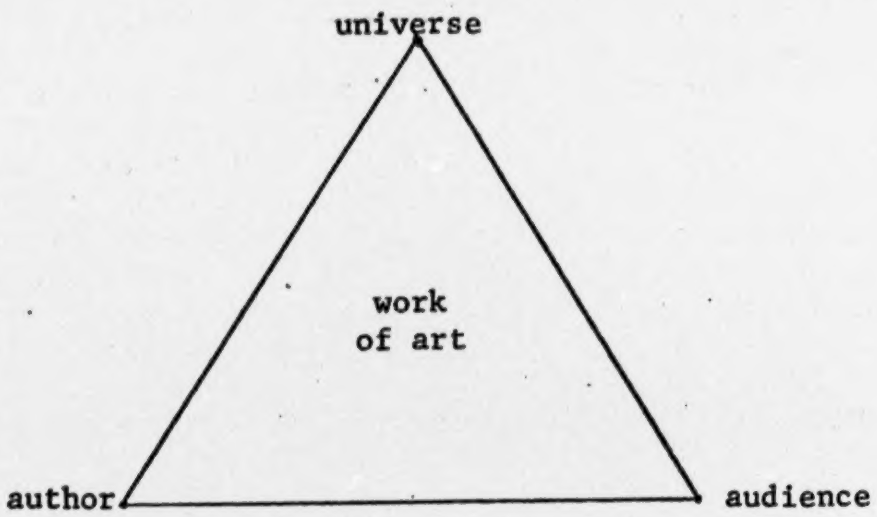
SELECTION AND ORGANIZATION OF MATERIAL

The first chapter dealt with literature and its status in high school English and Spanish programs. In this chapter three twelfth-grade English literature texts and four advanced level Spanish texts will be compared. The main points of comparison will be the literary approach of the texts, the genres presented, the length of the selections, and the periods and movements represented. Adapted works and outside reading will be additional factors discussed. Finally, general outlines for the selection of literary material will be suggested.

The English textbooks used are Adventures in English Literature (Harcourt, 1958), England in Literature (Scott, Foresman, 1968), and England and the World (Holt, 1956). The Spanish texts are Del Solar Hispánico (Holt, 1957), A-LM Spanish Level Four (Harcourt, 1965), Galería Hispánica (McGraw-Hill, 1965), and Tesoro Hispánico (McGraw-Hill, 1968).

Approach

The overall organization of a textbook generally follows a particular literary theory which the authors, either implicitly or explicitly, set forth. M. H. Abrams has outlined four key factors that can be considered in an analysis of literary theory.[1] He presents a triangle with the art work in the center; the three points of the triangle represent the artist, the audience, and the universe.



Although these are not rigid divisions, a literary theory will have a tendency to either emphasize the work itself or will lean toward one of the three aspects of the points of the triangle.[2]

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[1] M. H. Abrams, The Mirror and the Lamp: Romantic Theory and the Critical Tradition (New York: W. W. Norton and Company, Inc., 1958), p. 6. (Hereinafter referred to as Critical Tradition.)

[2] Carol Hardgrave has written a thesis in which she discusses in depth these four basic theories and their pedagogical implications. She then analyzes several ninth through twelfth grade series of English texts according to their literary theories.

The mimetic theory looks at art as a reflection of the universe. How accurately reality is imitated is the most important aspect. In a textbook based on the mimetic theory, the stress will be on the relationship of literature to life. The mimeticist will be interested in portraying different times, people, and places.[3]

The pragmatic theory is concerned with the effect a work of art has on its audience.

> It looks at the work of art chiefly as a means to an end, an instrument for getting something done, and tends to judge its value according to its success in achieving that aim.[4]

A text based on a pragmatic theory will try to develop themes to aid in character development or personal improvement. The book might be divided into themes such as honesty, courage, or the values of work.[5]

The emphasis in the expressive theory is on the artist himself. How well the artist expresses his feelings is the essential element.

> In general terms, the central tendency of the expressive theory may be summarized in this way: A work of art is essentially the internal made external,

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[3] Carol Hardgrave, "A Critical Study of Some Current Secondary Literature Texts" (unpublished M.A. thesis, University of Texas at Austin, 1970), p. 14. (Hereinafter referred to as "Secondary Literature Texts.")

[4] Abrams, Critical Tradition, p. 15.

[5] Hardgrave, "Secondary Literature Texts," p. 22.

> resulting from a creative process operating under the impulse of feeling, and embodying the combined product of the poet's perceptions, thoughts, and feelings.[6]

In a text which is expressively oriented, themes such as patriotism, different aspects of love, or some other emotion will be developed.[7] The object will be to try to let the reader feel or understand the expression of the author.

The final theory, the objective theory, centers around the work itself. This is a theory

> which on principle regards the work of art in isolation from all these external points of reference [audience, artist, universe], analyzes it as a self-sufficient entity constituted by its parts in their internal relations, and sets out to judge it solely by criteria intrinsic to its own mode of being.[8]

In a text organized from an objective viewpoint, there will probably be sections arranged according to genre or to different structural aspects of literature such as symbolism.[9]

Although the title might suggest a more objective organization, Adventures in English Literature is arranged chronologically and gives much historical and literary background information in the introduction, "A Guide to

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[6] Abrams, Critical Tradition, p. 22.

[7] Hardgrave, "Secondary Literature Texts," p. 28.

[8] Abrams, Critical Tradition, p. 26.

[9] Hardgrave, "Secondary Literature Texts," p. 34.

Britain," and in the unit introductions. The text has many illustrations. "The Modern Age" is the only unit in which the different genres are treated by groups; these include short stories, poetry, biography, essays, and drama.

England in Literature is divided into two main parts. The first part, "The Development of English Literature," deals with all the periods prior to the twentieth century and is arranged in chronological order. The second part, "Twentieth Century English Literature," deals with the modern period and is arranged in four sections: the short story, poetry, drama, and nonfiction.

The text, beginning with a twelve-page "graphic chronology of English literature and life," presents extensive historical background in the unit introductions. There are several illustrations. Thus, England in Literature also has a more mimetic overall organization.

The third English text, England and the World, has a definite pragmatic organization. The text is divided into eight thematic units of just under one-hundred pages each. Some of the unit titles are "Just People," "By Their Deeds," "The Constant Heart," and "No Man is an Island." The introductions to the chapters elaborate on these central themes. The students "need to grow in an understanding of themselves and others, to prepare to face the problems of life, and to develop a concept of the kind of people they would like to become."[10]

Difficulties arise when the Spanish texts are considered. As discussed in Chapter One, by the fourth level in the reading sequence, the student should be introduced to the study of the foreign literature. Del Solar Hispánico, the A-LM text, and Galería Hispánica, all currently adopted by the state of Texas for use at the most advanced level in high school Spanish studies, are not specifically designated as literature textbooks. Tesoro Hispánico, designed to follow Galería, is included because it is a text to be used as an introduction to Hispanic literature at either the high school or college level.

Thus, a major difference between the English and the Spanish texts is encountered immediately. The English texts are basically designed to present literature, and the books are generally arranged according to some type of literary theory. The Spanish texts, on the other hand, although including in their content many literature selections, are basically not literature texts. Tesoro Hispánico is therefore included to present an example of an introductory Spanish literature text. The Spanish texts do, however, follow to a certain extent literary theories in their overall arrangement.

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[10] Harold H. Wagenheim, Donald G. Kobler, and Matthew Dolkey, England and the World (New York: Henry Holt and Company, 1956), p. ix.

Del Solar Hispánico is intended to be used mainly as a reader.[11]

> Viewed as a whole, the present volume may be said to offer works of different kinds and of different epochs presented so as to give the student a sufficiently clear over-view of the evolution of the Spanish language and of the spirit which it has served to express--from the moment that they first appeared (in the Poema del Cid) up to contemporary Spanish American literature.[12]

The authors thus seem to combine a mimetic and objective approach. It is mimetic in wishing to present the spirit and characteristics of the Spanish people, and objective in stressing the enjoyment of literature itself in these outstanding Spanish works.

A-LM Spanish Level Four is the culminating text of an audio-lingual series. The book contains fifteen units plus one "liberated reading" selection. In its literature selections, all except one being twentieth century, the A-LM textbook has a generally mimetic approach, to give the reader insight into Spanish culture.

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[11] Amelia A. de Del Río and Ángel Del Río, eds., Del Solar Hispánico (Rev. ed.; New York: Holt, Rinehart and Winston, Inc., 1957), p. ix.

[12] Ibid.

The literary studies, however, are definitely subordinated to the teaching of the reading skill.

Galería Hispánica

> . . . is designed to carry the student further in his development of the four language skills, while deepening his insights into Hispanic culture through an exposure to the works of modern writers of the Spanish-speaking world.[13]

While still emphasizing the development of the four basic skills, the text presents selections to be approached as literature. Each unit in the text is arranged according to a theme, for example, humor, heroism, superstition, liberty, love, death, revolution. The purpose is to give the reader different pictures of Spanish life. The overall approach then, as the title suggests, is basically mimetic.

Tesoro Hispánico, the only Spanish text intended as an introduction to literary studies, is arranged according to genres. The text is divided into ten sections, each presenting a different type of written material. Examples are the short story, poetry, and the fable. The purpose of the text is to

> assist the student to develop an understanding of the principal literary forms, their development through

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[13] Robert Lado, and others, Galería Hispánica (St. Louis: McGraw-Hill Book Company, 1965), p. vi.

> the centuries and their contributions in the evolution of Hispanic thought and expression.[14]

Thus, the overall approach is principally objective in nature.

In overall approach the mimetic seems to be the most common among all the texts. Out of the three English texts, two were generally mimetic and the third pragmatic. In three of the Spanish texts, although they were not intended as purely literature textbooks, some type of approach had to be used in the arrangement of the selections. The basic organization was found to follow a more mimetic approach, attempting to give the reader a sample of Spanish life and thought. In Tesoro, the only Spanish text specifically designated as a literature text, the overall approach was objective.

Genres

The different types of written material which the textbooks include is another point of comparison. The English texts are alike in presenting a great variety of of forms. The four most common types of material are poetry, short stories, essays, and drama. Other types of written material often included are excerpts from novels, biography, and history, Biblical passages, articles from periodicals, speeches, and letters.

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[14] Robert Lado, and others, Tesoro Hispánico (St. Louis: McGraw-Hill Book Company, 1968), preface.

The Spanish texts do not appear to be much more confined in the presentation of different forms of written material. Short stories or anecdotes and excerpts from novels or abridged novels are the most commonly used forms. Tesoro Hispánico contains nine different types of material: fables, short stories, excerpts from novels and drama, letters, newspaper articles, oratory, poetry, and essays. There is also a section concerning translation. The other three texts include samples of poetry, excerpts from histories, and biographical sketches. Often included are essays, articles from periodicals, and legends or parables.

At this stage in the Spanish program, the type of genre utilized should depend upon its readability. Readability involves three areas: vocabulary, grammatical structures, and content.[15] All these aspects should be as compatible as possible to the reader's level of ability and maturity. It has been found that modern prose fiction is the most suitable type of reading material for the student beginning his study of the foreign literature.[16] Because of the length, the short story is preferable to the novella or novel in the first stages. With modern prose fiction, the student is working with selections written in modern Spanish. Contemporary works will usually be more relevant to the student, and he should be able to better relate them to his own experience.

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[15] Northeast Conference Reports, 1963, p. 38.

It is interesting to compare the study of poetry in the textbooks. Two of the English texts, Adventures in English Literature and England in Literature, each present over one-hundred and fifty poems for study. In both the A-LM text and Galería Hispánica, very few poems are presented. Although the use of songs and easy lyric poetry is recommended as an aid at every level of Spanish study, the study of poetry as a literary form proves rather difficult, even at the fourth level. This does not mean that the study of poetry should be eliminated; Tesoro Hispánico, for example, contains twenty-one poems for analysis. Poems simply demand a more precise control of language than the other literary genres. Not only must the reader be able to grasp the precise significances of the words used, he must also face the many different forms in which poetry can be written. The very rhythm and rhyme that make poetry an enjoyable aid in practicing pronunciation can cause problems in an involved structural analysis. In addition, the content of a poem is often expressed in figurative speech, making the true meaning of the poem more difficult to understand. Poetry, one of the most cultivated and beautiful of literary genres, should not be denied the foreign language student; but its inherent difficulties should be understood.

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[16] Ibid., p. 42.

Length

As far as sheer volume of material is concerned, the English texts naturally include many more selections than the Spanish texts. The Spanish literature student simply does not have the control of vocabulary and grammar to maintain a reading speed needed to cover, with understanding, a large amount of material. He must concentrate his efforts on a more confined number of selections in order to develop his skills in the foreign tongue.

As far as the individual selections are concerned, however, there is not much difference between the English books and the Spanish texts. Galería Hispánica averages about three pages per selection while the A-LM text usually covers ten to fifteen pages per unit, one selection often extending over several units. The A-LM textbook also contains a seventy-five page "liberated reading" selection, portions from the novel Crónica del Alba. The length of the selections in Del Solar Hispánico varies greatly. An abridged copy of "La vida es sueño" (47 pages) and excerpts from several novels, averaging from ten to forty pages each, are the longest selections. The length of the selections in Tesoro Hispánico also varies. Most of the selections, however, are under five pages in length. The excerpts from novels and drama are the longest works; there are three drama selections over twenty pages in length.

Drama works are usually the most lengthy selections in the English texts. Adventures in English Literature has "Macbeth" (61 pages), "Pygmalion" (49), and "The Old Lady Shows Her Medals" (20). The longest selections in England and the World are two novelettes (about 20 pages each), a play, "Milestones" (44), and "Macbeth" (58). In England in Literature there are "Hamlet" (62 pages), "She Stoops to Conquer" (36), and "Pygmalion" (48).

The length of a selection is rather important as far as maintaining interest is concerned. With selections in the native language, the student can read rapidly and keep a high rate of interest as he follows the plotline. With reading in the foreign tongue, however, vocabulary and grammatical difficulties slow the reading speed considerably. A much closer reading is required in order to follow the story. If a selection is much too long, the student will lose interest; and the task of finishing the story will become unpleasant. In order to make the reading an enjoyable experience, the length of the selection is an important factor to consider.

Period and Movements

It has been found that, in the native language, students prefer reading more contemporary works. As was mentioned before, one of the main reasons for studying literature is to allow the student to relate a work to his own life and thus experience the literature more deeply. This is an especially critical point as far as reading the foreign literature is concerned. Not only must the universal ideas of the selections be relevant to the student, but the particular cultural ideas, often quite different from his own, must be made to have meaning for him. It would seem that modern works would have more relevance for the foreign language student and would be easier to comprehend at this stage in his reading ability.

Almost all of the selections in Galería Hispánica and the A-LM text are by authors of the nineteenth and twentieth centuries. Del Solar Hispánico, presenting a survey of Spanish masterpieces, has works from many different periods. Approximately half of the works presented, however, are by nineteenth and twentieth-century writers. In Tesoro Hispánico these modern authors contribute two-thirds of the selections.

An additional cultural factor to consider is the nationality of the author. The foreign language student should be exposed to as many aspects of the total Hispanic culture as possible. Del Solar Hispánico and Tesoro Hispánico have approximately one-half as many Latin American authors as Spanish authors. In the other two texts the representation is more evenly distributed. Only until relatively recent times, the literature of Latin America was often ignored in the advanced language classroom. Although Peninsular literature should be properly esteemed, the foreign language student should also be introduced to the excellent works of Latin American authors.

In Adventures in English Literature and England in Literature approximately two-thirds of the selections are twentieth-century works. England and the World presents about one-half as many selections from the modern period as from previous periods. The former texts contain only selections from English literature, while the latter has several works by other European and Asian authors in order "not merely to present a sampling of world literature, but rather to acquaint students with the important contribution these writers have made to great literature."[17]

Although contemporary works might be more popular with secondary students and perhaps be more relevant to them, some classical works can and do provide a worthwhile literary experience for the high school student. "Testimony from teachers and evidence from research indicate clearly that many major works continue to transmit meaning to the young."[18] For example, "Macbeth," included in two of the English texts considered in this paper, is used successfully at the secondary level. The maturity and experience of the student, however, must always be considered. A classical work, simply because it is good literature, should not be pushed upon a student before he is ready for it.

> In reacting to genuine but less demanding literary selections in terms of his peculiar personal experiences, the adolescent may learn how to read literature so that ultimately he can respond to the challenge of Goethe, Melville, and other great authors, whereas the direct classroom imposition of difficult selections

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[17] Wagenheim, England and the World, p. ix.

[18] Loban, Teaching Language and Literature, p. 440.

> like Faust may result in no reading experience at all. Indeed permanent damage to the reader's attitude may result if teachers disregard the level of maturity and experience of adolescents.[19]

As with the English teacher, the foreign language teacher is often tempted to expose the student to the great classics as early as possible. The student, however, must be slowly immersed in the foreign literature, beginning with works which are the most appropriate to his level of ability and maturity and gradually proceeding to the more difficult works. Excellent Spanish literature, such as Lazarillo de Tormes or El Conde Lucanor, can be interesting to high school students and not beyond their abilities, while a selection such as La vida es sueño might stifle a beginning reader's interest in reading more of the foreign literature.

With classical works, as with other written material, the readability of the selection is most important. The vocabulary and grammatical structures, especially if the work is from an early period, certainly must be considered. The intellectual content should not be beyond the grasp of the student. Although a work, such as Lazarillo, might be sixteenth-century, with imagination and insight it can be made relevant to a young twentieth-century reader. The challenge to the teacher is relating the work to the experiences of the class.

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[19] Ibid., p. 439.

In conjunction with the period of a selection, should literary movements also be introduced to the foreign language student? In both Adventures in English Literature and England in Literature, there is often information given in the unit introductions concerning literary movements of the time. In the Spanish texts, very little information of this nature is presented. It is perhaps beyond the scope of the beginning literature student in a foreign language to comprehend the different movements. Although he may be acquainted with a particular movement in English literature, very often the same innovations or ideas will be expressed in the foreign literature either earlier or later and in an altered form. Considering the other difficulties encountered at this level, it would seem best to leave the study of literary movements to a more advanced stage. If the teacher wishes, however, some of the more pertinent facts could be given along with the historical background and facts about the author's life.

Adapted Works

Any discussion involving the selection of literature for the foreign language class cannot avoid the question of whether or not to use adapted works. The Scherer Report lists three alternatives: "to continue the constructed stories, to hire professional writers, or to give the full literature pieces."[20] Although the report concludes that it is better to adapt the works of "less well-known but still respected writers," there are many who argue for the use of authentic works.[21] The four Spanish texts reviewed in this paper all contain selections by recognized authors. The A-LM text is the only one in which the selections have been adapted to any extent.

Adaptation, which means revising the work in order to meet certain qualifications, can involve the substitution of known vocabulary items for unfamiliar ones, the revising of grammatical structures, the updating of archaic forms, or other revisions which would make the body of the text suitable for the level of the student. For example, the third-level A-LM text has adapted both the vocabulary and the grammar while the fourth-level book has mainly concentrated on the vocabulary items and has left the grammatical structures relatively untouched. The extent of adaptation will naturally depend upon the reading level for which it is intended.

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[20] Northeast Conference Reports, 1963, p. 36.

[21] Ibid.

The problem of vocabulary is an extremely important one. At this stage in the development of his foreign language skills, the student should have a firm control of the relatively small number of function words. In the elementary stages of learning the language, the student concentrated on a very limited number of vocabulary items while trying to develop audio-lingual proficiency and a control of the grammar of the language. Vocabulary acquisition, on the other hand, must be an important function of the advanced class.[22] It is the content words, the vast class of lexical items, which will give the intermediate reader trouble. In selecting literature works, the readability of the piece must be taken into consideration.

Michael West suggests that new words be introduced at the rate of one new word in every fifty running words, that new words come at regular intervals, and that each new word be repeated a minimum of three times in the same paragraph and as frequently as possible throughout the remainder of the story.[23] The Scherer Report reaches much the same conclusions. It suggests that the rate of entry of new words be one out of thirty-five, that the new words come at regular intervals, and that the words be repeated two or three times as early as it is convenient.[24] A teacher can determine the density of new vocabulary items by taking 100-word samples from a selection, comparing the number of known and unknown words, and figuring the percentage. The average sentence length can be computed and then a readability graph used to determine the readability of the work.[25]

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[22] Freda Holley, "The Acquisition of German Reading Vocabulary in the Advanced Foreign Language Class" (unpublished M.A. thesis, University of Texas at Austin, 1970), p. 2. (Hereinafter referred to as "Acquisition of German Reading Vocabulary.")

What vocabulary items should the teacher look for in a text? Three basic "dilemmas" in vocabulary selection have been pointed out.

> Our first dilemma was the fact that, in any reasonably large text, about half the words occur only once. Our second dilemma was that, even if we consider only words that occur more than once, there is no logical place at which to end a "basic reading list." And there is still a third dilemma: the frequency of content words will vary enormously depending on the type of material we examine.[26]

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[23] Michael West, Learning to Read a Foreign Language (New ed.; London: Longmans, Green and Company, 1955), pp. 21-22.

[24] Northeast Conference Reports, 1963, pp. 30-32.

[25] Ibid., p. 39.

[26] Northeast Conference Reports, 1967, p. 40.

The report concludes that the individual teacher, using her own experience and common sense, will have to make the choices involving which vocabulary items to select for study.[27]

It will be difficult to absolutely control the vocabulary at this stage in the reading program.

> After the 2,000-word level has been reached, the choice of lexical items depends upon the inventories imbedded in the literary selections that are deemed suitable for the age level of the student (Reading Stage IV). The works chosen will eventually determine the list, and this list will include a few esoteric items because good literature cannot avoid such items entirely.[28]

At this point in the development of foreign language teaching, the materials for advanced Spanish classes in high school are not developed into a standard program. There usually exist two books in a series which covers the first two levels of the language program. There are a variety of books for the more advanced levels, but these usually do not correspond to the original beginning books. The A-LM text is the only exception among the textbooks examined in this paper. Thus, the teacher is faced with the problem of selecting a suitable text containing the type of vocabulary material that will enable the student to utilize the base vocabulary he has mastered and to substantially build upon this. Vocabulary counts of popularly taught literary selections would be a desired aid.[29]

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[27] Ibid.

[28] Northeast Conference Reports, 1963, p. 27.

The use of an edited text is highly recommended. Footnotes explaining grammatical or cultural points should be conveniently placed on the page. Glosses are also an extremely important factor in aiding the reader, much more so than the standard end vocabulary.[30]

> For example, in the controversy of "context" versus "dictionary search" as methods for learning vocabulary, we may be neglecting to see that glosses offer the greatest learning potential of all because they provide what other methods fail to offer: an immediate coupling of word and meaning in the mind of the student.[31]

Holley concludes that, although glosses in English are better than nothing, glosses in the foreign language are superior.[32] These should meet certain qualifications, however.

> If German glosses are going to be valuable and acceptable to the student, they must be of high quality, descriptive rather than equating one term with another, imaginative, and framed in language the student

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[29] Holley, "Acquisition of German Reading Vocabulary," p. 111.

[30] Ibid., p. 102.

[31] Ibid., p. 49.

[32] Ibid., p. 87.

> understands. It may even be advisable for the glossed term to be used in one or more different contexts to facilitate immediate comprehension. Often, a small illustration would be invaluable as a gloss.[33]

All of the texts examined, both English and Spanish, have end vocabularies. Del Solar Hispánico has no glosses but does have footnotes at the bottom of the page explaining literary, historical, vocabulary, or grammatical difficulties. The A-LM text and Galería Hispánica have glosses in English at the right-hand side of the page. Tesoro Hispánico presents marginal notes dealing with cultural, historical, and vocabulary problems. These are generally in Spanish unless the use of English is essential.

The question of using adapted works is not so relevant to the English class. The readability of a selection for an English class, however, is important but to a lesser degree than for a Spanish class. The student's vocabulary is so much greater in his native tongue, so that a selection comparable to a Spanish selection at the same level will not present the same vocabulary problems. The English student, however, is in the process of expanding his vocabulary; and the English teacher can use many of the same methods of vocabulary improvement as the Spanish teacher.

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[33] Ibid., p. 79.

Outside Reading

Outside readings are an important part of both the English and the Spanish programs. ". . . both the quality and the magnitude of the reading for most adolescents can be substantially increased by a conscious effort on the part of teachers and schools." If good material is available, students will read.[34]

> Appreciation of literature can result only from reading many books that have a genuine impact on the individual. The teacher's major goal is to guide the selection of books and to help adolescents read literature as human experience--not to teach a fixed number of books, a smattering of biographical data, or a miscellaneous collection of historical fact.[35]

Although the Squire and Applebee Study found that the use of classroom libraries did not significantly increase student reading in English, the availability of reading material can be a help to the teacher.

> What such collections do accomplish is to provide the teacher with a significant means of guiding personal reading, as well as to furnish a valuable and

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[34] Squire, High School English Instruction Today, p. 119.

[35] Loban, Teaching Language and Literature, p. 436.

immediate source of books for reference and amplification during class discussions of literature.[36]

In a Spanish classroom a library could prove invaluable. Besides providing worthwhile literature for the student, the library could contain much para-literary material, such as history books, magazines, travelbooks, newspapers, which the regular school library probably would not have. As in the English class, the student could be directed to material which would supplement the regular reading assignments. The availability of books, especially paperbacks which the student can buy, is a definite factor in increasing student reading.[37]

Some system should be adopted for grading the books. Either the teacher could prepare a list rating the texts according to level of difficulty; or the students, as they read the texts, could prepare a cumulative folder which contained ratings of the books. Future students could then read through the folder and select books which suited their interests and abilities. Some system of grading the texts would be essential at any rate. As the student approaches liberated reading, he still needs guidance in selecting books which are worthwhile and suitable to his language skills.

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[36] Squire, High School English Instruction Today, p. 118.

[37] *Ibid.*, p. 99.

General Guidelines for Selection

What, then, should guide the teacher of either English or Spanish literature in the selection of reading material? Nelson Brooks suggests this guideline for teachers of foreign languages:

> What is generally esteemed in the literary world, what the teacher likes, what the students like, and what lends itself to the special tempo and the specific needs of the moment mark off the limits within which the choice of literary works for the language classroom is to be made.[38]

As with Brooks' statement, the following outline for the selection of literature is intended for the foreign language classroom; but the relevance to English classes is apparent.

a. The work is literature and is of a quality acceptable to the teacher.
b. The work is likely to give pleasure to the students.
c. The work is within the students' range of linguistic achievement.
d. The nature of the work itself does not present instructional problems which will conflict with the objectives of the level of instruction and the long-range literary objectives.[39]

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[38] Nelson Brooks, *Language and Language Learning* (2nd ed.; New York: Harcourt, Brace, and World, Inc., 1960), p. 105.

[39] *Northeast Conference Reports*, 1967, p. 86.

One of the most important guides, then, should be the interests of the students; they must want to read. It is the student's interest in what he is reading, in either Spanish or English, that makes literature a pleasure or a task that must be done. Second to this are the interests of the teacher; in order to do the most effective teaching job, she should also enjoy the literature.

Second, the teacher must decide what type of written material she feels would be most relevant to the class. The literature selected should be of good quality, even though it might not be considered classical. Paraliterary material, such as newspapers and magazines, should not be neglected in the overall program.

Third, the readability of a selection, especially in the foreign language, must be taken into consideration. The vocabulary, grammar, and intellectual content should be suitable to the age and experience of the reader.

Fourth, the literature selected needs to form a part of the overall learning sequence, whether in English or in Spanish. In the foreign tongue the essential language skills, listening, speaking, reading, and writing, are of utmost importance. The teacher should recall that the study of literature at this level is subordinate to learning these fundamental skills. The English teacher should select literature which will enable the student to advance in his critical skills.

Fifth, the different genres, although not posing as much difficulty in English, definitely should be considered in the selection of material for the Spanish class. Modern prose fiction, preferably the short story because of length, has been found to be perhaps the best type of reading material for the foreign language student.

Sixth, again not such an issue in the English class, the length of a selection should especially be considered in the Spanish classroom. Shorter selections generally keep the student's interest and motivation alive. Five pages of prose is a suitable maximum limit.

Seventh, the period of a selection is often quite important, as students in English have expressed a desire for more contemporary works. Their interests should not be ignored. However, an imaginative teacher, choosing an appropriate classic, can present a relevant learning experience to a younger generation.

Finally, the use of an edited text is recommended for the foreign language student. Cultural and grammatical footnotes should be on the page and not in the appendix. Glosses in the target language have been found superior to other types of vocabulary aids.

Conclusions

In this second chapter three English literature texts and four Spanish texts were compared according to (1) the overall organization of material following a particular literary theory, (2) the genres used, (3) the lengths of the selections, and (4) the periods represented.

The mimetic theory was generally followed in the organization of the textbooks. This theory considers literature as a reflection of the universe, presenting a picture of reality. Tesoro Hispánico, the only purely literature text among the Spanish books, was organized according to literary genres, an objective approach. England and the World had a pragmatic orientation; it presented units, such as "No Man Is an Island," which were supposed to aid in character development and personal improvement.

All of the texts showed a great diversity in the genres used. In the English texts the most frequently used forms were poetry, short stories, essays, and drama. The Spanish texts favored the novel and the short story. It has been found that modern prose fiction is the most suitable type of material for the beginning reader of a foreign literature. Poetry, one of the most difficult genres in literary studies, received much emphasis in two out of the three English texts, while its study in the Spanish texts generally was quite limited. Tesoro Hispánico did present a section containing twenty-one poems.

The English texts contained far more selections than the Spanish texts. The reader in English, having such a more advanced control of the grammer, vocabulary, and cultural significances of the English works, can accommodate a larger volume of material. The lengths of the individual selections in both the English and Spanish texts, however, were quite comparable. Galería Hispánica was the only text in which the selections were all relatively short, under five pages. Drama works were the most lengthy selections in the English texts and in Del Solar Hispánico and Tesoro Hispánico. The length of a selection is a very important factor to consider in choosing material for the foreign language reader. In order to maintain interest and a control of the plotline, the length must not overburden the student.

The A-LM text and Galería Hispánica contained selections written principally by modern authors; Tesoro Hispánico, Del Solar Hispánico, and England and the World had approximately one-half as many works from the modern period as from earlier periods. About two-thirds of the selections in the other two English texts were twentieth-century. With contemporary works, the student can perhaps draw more easily from his realm of experience and have a greater reaction with the selection. Classical works, if properly and creatively presented, can be quite meaningful to the high school student.

Closely related to the period of a work is the literary trend or movement of that time. In two of the English texts a certain amount of information was given concerning different movements, but the Spanish books had very little of this type data. It is perhaps requiring too much of the high school foreign language student to learn specific movements while trying to learn the basic skills of reading and appreciating a foreign literature.

In addition to the comparison of the textbooks, adapted works, outside reading, and overall guidelines for literature selection were also discussed.

The question of whether or not to use adapted works has long plagued the teacher of a foreign language literature. For the high school teacher the question revolves around the issue of vocabulary acquisition. The readability of a selection, the percentage of new vocabulary items it contains, is an important factor for the Spanish teacher to consider. When the student begins the reading of the foreign literature, he has an infinitely small base vocabulary upon which to build. The teacher, using her own knowledge and common sense, must select works which will aid the student in his efforts in vocabulary building. The burden of new lexical items must not be too great, or the student will become hopelessly lost in a maze of unfamiliar words. The use of works by recognized authors, although skillfully adapted if need be, is recommended. Glosses in Spanish should be included.

An important function for the teacher is the encouragement of outside reading. A room library in a Spanish or English class can be a worthwhile aid to the teacher in supplementing the regular reading assignments, in allowing the teacher to closely guide personal reading, and in furnishing para-literary material such as newspapers and magazines. It has been found that when the material is available, students will read.

Finally, overall guidelines for the selection of literary material were suggested. These included: (1) the interests of the student and the teacher, (2) the quality of the literature, (3) the readability of the selection, (4) the appropriateness to the overall program, (5) the genre, (6) the length, (7) the period, and (8) the use of an edited text.

CHAPTER III

APPROACHES TO SPECIFIC WORKS

In Chapter Two a general overview was given concerning the selection of literary works to be studied. This chapter is concerned with the manner in which individual selections are presented for study. The chapter is divided into three basic parts: the pre-reading preparation for the study of a selection, the actual study of the selection, and the grammar, vocabulary, and questions involved. Once again, the three English literature texts and the four Spanish texts will be used to provide concrete examples of each aspect under consideration.

Pre-reading Instruction

The manner in which a literature selection is introduced will decidedly affect the students' study of it.

> The teacher must be sure that he makes it very clear to the students what they are to do and how they are to do it, that is, they should have some notion of the purpose of this unit of instruction and what has been decided for them by the teacher, what they shall decide in cooperation with the teacher, and what they will have to decide for themselves.[1]

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[1] Northeast Conference Reports, 1967, p. 92.

The teacher should aid the student in determining what he should look for in a selection. As Michael West points out ". . . an efficient reader never drifts. He is always looking for something."[2]

> One of the quickest ways to evaluate a teacher's work is to listen while he gives his reading assignment. Has he included the three essential elements: what to do, why it should be done, how to do it?[3]

Thus, in both the English and the Spanish class, the students should be given adequate pre-reading preparation for a particular selection. Not only will these instructions serve as a guideline during the reading of the selection, but the student's interest and motivation can be aroused. This is especially important for the foreign language student because his reading will naturally be much slower and an interest in the story more difficult to sustain. The overall approach to the study of literature (discussed in Chapter Two) will naturally affect the manner in which a selection is introduced.

Reichmann has outlined several pre-reading procedures for assisting the foreign language teacher in preparing students to read a selection. Although intended for a long selection, the ideas can be modified for a short reading. He suggests that, first, a summary be given of the action which has already occurred in the story. Second, the teacher gives a preview of the upcoming action as well as the grammatical and vocabulary difficulties. Third, the class ventures guesses as to what is likely to happen and why. Finally, from the above discussion, the teacher selects problems to be investigated and writes these on the board for the students to copy. These guiding questions or topics will aid the student as he reads the next assignment as homework.[4]

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[2] West, Learning to Read a Foreign Language, p. 80.

[3] Mildred A. Dawson, Developing High School Reading Programs (Newark, Delaware: International Reading Association, 1967), p. 109.

> The question, then, on how much time should be spent for the guiding procedures can easily be answered this way: so much as is necessary to assure immediate active participation of all students at the very beginning of the following meeting.[5]

Literature texts usually offer some type of introductory material to a selection. In Del Solar Hispánico these introductions, averaging about one page in length, usually present the relation of the selection to the whole of Hispanic literary development and discuss the type of work it is. A portion is dedicated to the personal style of the author and his place in Hispanic literature.

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[4] Eberhard Reichmann, "Motivation and Direction of Reading Assignments on the Intermediate Level," Modern Language Journal, L (May, 1966), 257. (Hereinafter referred to as "Reading Assignments.")

[5] Ibid., p. 258.

Usually not a great deal of biographical data concerning the author is given. Finally, a few lines are included about the particular selection itself.

Besides presenting a short, interest-catching discussion of the overall theme of each unit in "Preparando la Escena," Galería Hispánica also has an "Introducción" and "Guía de Estudio" before each selection in the unit. The "Introducción" relates the theme of the unit to the particular selection and sometimes gives a sentence about the author. In the "Guía de Estudio" more about the structure and style of the selection is presented. Ideas in the work, which the students might not grasp by themselves, are often discussed.

Very little introductory material is given in the A-LM text. There are usually only a couple of sentences concerning the author's background.

In Tesoro Hispánico there is a "Marco Literario" at the beginning of each unit; this gives objective information concerning the particular genre to be studied in the unit. Before each individual selection a brief paragraph presents information about the author, his works, and the particular selection to be read.

Thus, Del Solar Hispánico continues in its introductions with an objective type of presentation. The A-LM text can not really be said to follow a certain approach since only a few sentences concerning the author's nationality and fame are given. Galería Hispánica continues with a mimetic approach in the introductory material by further discussing in the "Introducción" the particular theme of the unit. The "Guía de Estudio," however, is objective in nature, stressing the structure and style of the particular selection. Tesoro Hispánico, following its objective orientation, presents specific material concerning the genre under consideration. A limited amount of information is given concerning the author, his other works, and the selection in the text.

Unlike the Spanish texts, the English books offer much biographical data about the author. This information generally comes before the selections in Adventures in English Literature and England in Literature and after the selection in England and the World. Thus, the texts show an expressive approach in presenting background information, giving the personal aspects of the author's life and their relationship to his works. There is usually very little introductory material about the specific selection. In all three texts, if material is given about the specific selection, the approach is almost always mimetic, giving a brief idea of the events or ideas in the work. Adventures in English Literature does contain some objective introductory material, for example, the Spenserian stanza is discussed in the introduction to Edmund Spenser's works.[6] Also, there are several sections, such as "Reading Lyric Poetry" and "Reading the Short Story," which precede these types of works.

Although the texts supply a certain amount of background information, the individual teacher will expose the class to whatever additional material she feels would benefit the class. This might include more data on literary movements, other works of the author, his style. If the teacher wishes to emphasize a specific approach, an objective orientation, for example, she may present a more detailed background on the particular genre under consideration. The Spanish teacher could facilitate her introductory preparation by discussing with the students their literary backgrounds in English.

In the foreign language classroom, additional prereading factors to consider are the new vocabulary and grammatical structures found in the selection. The student should be given some advance preparation for encountering these new forms. In Galería Hispánica there are vocabulary sections before the literature selections; these present important words from the selection so that the teacher can drill them prior to the reading. Words to be learned as active vocabulary should be specifically designated beforehand. Often these words will be marked within the selection itself, for example, by a dot as in Tesoro Hispánico.

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[6] Rewey Belle Inglis and Josephine Spear, Adventures in English Literature (Chicago: Harcourt, Brace and Company, 1958), p. 111.

Study of the Selection

Whether the selection is read in class or at home will depend upon the type of material and what the teacher wishes to do with it. The student should be adequately prepared to read alone selections assigned as homework; prereading instructions are essential. Poetry, because of its length and its rhythm and rhyme, is a good genre to read aloud in class. Long prose sections can be boring if read aloud for an extended period of time; however, key passages could be selected for in-class reading. If the class does read aloud, the student should be taught to look up as he reads, encouraging a small amount of memory work and a more realistic reading.[7] If the teacher is reading aloud, she should be able to easily glance at the book or at the class. She should read as if speaking, picking up six to ten words at a time, and look at different students as she proceeds.[8]

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[7] West, Learning to Read a Foreign Language, p. 76.

[8] Ibid., p. 78.

Reading aloud can be valuable to the foreign language student not only in practicing "spelling pronunciation," but also in teaching "the association of something completely known (the pupil's own speech) with something unknown (the visual symbol)."[9]

> The value of reading out loud does not primarily lie in increasing the pupil's speed or "pacing" him correctly; it affords--implicitly at least--the opportunity to associate the cues expressing structural meaning in space with structural meaning in time and speech.[10]

Unless the student has read and understood the meanings of the words of the selection, approaching the selection as a literary experience will be difficult. This basic comprehension is essential in either the Spanish or English literature class.

> Beyond the critical factor of motivation, comprehending communication--written or spoken--requires two basic skills. Students themselves may be led to see that understanding the words and perceiving their patterns of relationship are the two main pillars upon which comprehension rests.[11]

Assuming that the selection has been read and understood at the lexical level, how should it be approached as literature? First, consider the English class.

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[9] Robert Politzer, "Pattern Practice for Reading," Language Learning, XIV, Nos. 3 and 4 (1964), 133.

[10] Ibid.

[11] Loban, Teaching Language and Literature, p. 380.

> Among the more important abilities to be developed are those involved in seeing relationships between form and content, in perceiving the development of character, theme, symbol, and in detecting the multiplicity of meaning. Young readers need these skills to understand the over-all impact of a selection and to read literature more fully on their own. Thus instruction needs to emphasize the use of each skill in understanding a complete selection, rather than the development of the skill in isolation.[12]

At the twelfth-grade level the student will presumably have been developing these skills for several years. "The teacher's job is to find the level of active response and then to build upon it and extend it."[13]

The Squire and Applebee Study found that, although teachers used different approaches in teaching literature, "only a minority--perhaps not more than one fourth--provide any analytical study of individual texts."[14] When close study was done, it was usually with poems and other short selections.[15] The study of a work usually consisted of lectures by the teacher concerning the period of the work, the genre, the author, and facts about the selection.[16] Discussion, interpreted quite differently by the individual teachers, was the most common approach.

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[12] Ibid., pp. 443-444.

[13] Ibid., p. 40.

[14] Squire, High School English Instruction Today, p. 106.

[15] Ibid., p. 112.

[16] Ibid., p. 106.

> From their responses it was clear that "discussion" is the most common approach to works of literature, although the varying interpretations which teachers seem to place upon this approach have already been noted. Yet only 43 percent of the classes mentioned discussion with respect to reading novels, 26 percent with respect to plays (for both it ranks as the major technique), and only 15 percent for poetry, where it ranks after both the study of theme and explication or analysis.[17]

Although the Study found, as mentioned in Chapter One, that many approaches were used successfully, the authors concluded that an objective approach would provide the most fulfilling literary experience for the students.[18] They then outlined a model plan.

> This, then, is a model analytical approach: text available; careful sequences of questions in discussion proceeding from the simple to the complex, from words to images, from incidents to episodes, from simple constructs to broad ideas and themes, from the obvious elements of plot and characterization to the intended meanings, style, structure, and author's purpose; and finally a consideration of the relationship of the text to other writings, to human experience, and to aesthetic and ethical problems. The slant and depth of the teacher's questions will depend upon the ability and maturity of the class, but what does seem important is that young readers learn to understand this approach and to adopt it as their own.[19]

The teacher's job should be to aid the student in reading literature as a whole, not just one specific work.

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[17] *Ibid.*, p. 111.

[18] *Ibid.*, p. 251.

[19] *Ibid.*, p. 109.

Although the analytical approach might be the best manner in which to study a work of literature, the emotional response to the work must not be overlooked.

> There is strength in responding to the emotional impact of the whole as well as in relying on a detailed textual analysis of the parts; to help pupils acquire both habits, teachers should avoid overstressing either.[20]

The main emphasis, however, should be on letting the student experience the work himself.

> Once students find that they are required neither to wax eloquent over every selection nor to reflect standard literary judgments, they become more willing to express and analyze their basic feelings.[21]

How should the selection be approached in the Spanish class?

> The study of literature involves us in efforts (1) to interpret and reconstitute a work; (2) to experience it; and (3) if we wish to do so, to discuss it and our experience of it.[22]

Interpretation consists of realizing the lexical meaning of the work and of relating the meaning to our own individual background of experiences and beliefs. Reconstitution involves seeing how the selection functions as a unified piece of literature. The second step, experiencing the work, can be approached in varying degrees.

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[20] Loban, Teaching Language and Literature, p. 447.

[21] Ibid., p. 445.

[22] Northeast Conference Reports, 1967, p. 65.

> The experience of literature involves some shock of recognition, some sense of the truth of the work in hand: things are or might be as portrayed or argued; some degree of arousal: we are drawn to or repelled by the values inscribed in the actions of characters or thoughts proposed to us; some estimation, more or less explicit, of the skill with which the work has been done, of its workmanship; and finally, some awareness of personal movement on our part to a level of being (and even of capability) different from the one on which we usually find ourselves.[23]

A final step is discussion of the work. "By 'verbalizing' we usually clarify and deepen our experience."[24] These general steps, it seems, should be carried out in order for the student to have a personal confrontation with the literary selection.

The 1967 Northeast Conference Report also suggests more specific areas of consideration in the study of a particular selection. The first area is again interpreting the work. This involves determining the theme and following its development, judging the appropriateness of the diction and style to the overall theme or subject, and discussing the reaction of the reader to the work.[25]

Reconstituting is the second area. In this area the main emphasis will be on the effect, what the work is intended to do to the reader, and on the different genres or structures that the author utilizes to produce the unified work of art.

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[23] Ibid., p. 68.

[24] Ibid., p. 69.

[25] Ibid., pp. 69-70.

> Our main topic for discussion will be the particular human experience or action that is being represented. Using this as the unifying principle of the work, we can move toward an adequate appreciation of the parts and of their interdependence, while discovering, as we do so, wherein lies the special capacity of the whole to arouse our powers of knowing and responding.[26]

The third area to be explored deals with the circumstances of the work.

> Our aim will be to define and then to link our three main terms--author, work, and audience--to one another and to place all of them in some ensemble of events and conditions.[27]

The authors suggest several different topics to explore, for example, literary movements, other art forms of the same period, the work as a reflection of the particular time in the history of the country. All of these ideas should revolve around the literary selection under study.

Human creativity is the final area of concern.

> Here we shall encourage our students to reach for a higher level of insight into the works. On this more abstract but no less real nor less important plane, we shall find our topics among those images of man and pictures of the world that emerge in the experience of the race and of individual man with something like the status of creeds. They permeate literary masterpieces, giving to them much of their coherence and power.[28]

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[26] Ibid., p. 71.

[27] Ibid.

[28] Ibid., p. 72.

In this area of study the student can see how human creativity produces literature. He should also be made aware of the other ways in which creativity emerges, such as in the sciences and in the other arts.[29] Literature is only one means of expressing human thought and action.

It would seem that for the English class, a more objective approach would be the most beneficial to the student. The student of English literature, already well steeped in the culture of his native tongue, does not require a deep study of the characteristics and traits of his own people. A certain mimetic slant, especially if the selection under study is from an earlier period, would be informative, as would a brief discussion of the universal characteristics of the selection; but the analytical skills needed to meaningfully criticize a work of art should receive the major emphasis. The literature selection itself should be the primary focus of attention.

In the Spanish literature class, on the other hand, cultural knowledgeability is a major goal. The student is trying to learn the unique characteristics of a culture different from his own. In literature, the common references familiar to Spanish culture will often be lost upon the English reader and, thus, much of the richness of the selection. As Hill points out, there are two phases in the study of a foreign language literary work.

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[29] _Ibid_.

> I would suggest, therefore, that for language classes, exposition and discussion of literary works should fall into two parts. First, a relatively purely linguistic and aesthetic consideration of consistency in analogies or images, and second, a cultural and anthropological discussion of the values contained. Both should be instructive.[30]

While an analytical approach can be carried out to a certain degree, a mimetic orientation would be in keeping with the overall objectives of second language learning.

Regardless of which approach receives major emphasis, the individual student must not be forgotten in either the English or the Spanish class. He is the one who must respond to the work, emotionally and analytically. If there is no "experience of literature," the student will not have gained from the study.

> Critics may argue over the validity of various approaches in criticism, but the wise teacher, concerned not only with the work but with the response of the student to the work, will utilize any combination of approaches to illuminate the nature of a particular selection for student readers.[31]

The discussion of the literature selection and the exercises should concentrate on the work itself and not on other outside criticisms.[32] Allow the students to develop their own critical faculties. The "discussion" should not merely be a lecture by the teacher. Add variety by breaking discussion into smaller groups, by varying the exercises, by having specific projects and reports, and by presenting the literature selection in different media such as recordings and films.

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[30] Hill, "Essays in Literary Analysis," p. 82.

[31] Loban, Teaching Language and Literature, p. 53.

[32] Northeast Conference Reports, 1967, p. 93.

The discussion in the foreign language classroom should be in the target language as much as is realistically possible. "The ultimate goal of an audiolingual approach to literature is classroom discussion of the literary work read, and a probing into its value and style."[33] The use of English should not be excluded, however. Sometimes the student's thinking simply is beyond his means of expression in the foreign language.

A basic list of critical terms in Spanish, with many cognates, would be an aid to the teacher in helping students learn to criticize and discuss a literature selection. On the other hand, the teacher should also try to learn "how to evoke an understanding of the most complex and subtle points of interpretation without using a single critical term or even an unfamiliar 'abstract' word."[34]

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[33] Ibid., p. 18.

[34] Frank G. Ryder, "Literature in High School--a College Point of View," XXXVIII, German Quarterly (September, 1965), 474.

Grammar and Vocabulary

The study of grammar and especially vocabulary must not be neglected in the advanced foreign language classroom. As discussed in Chapter One, the study of literature is subordinate to the development of a basic control of the language.

> Until the teaching of grammar is complete, every unit in Reading Stage III, and perhaps in a part of IV, must serve to bring the structure forward toward a functionally complete framework.[35]

After Reading Stage IV is reached, the random grammatical structures found in the particular literary works selected for study will form the basis of the new grammar to be learned. These items can be glossed as the unfamiliar vocabulary and should be used in the exercises concerning the selection.[36]

In Del Solar Hispánico no exercises are provided for grammatical review. In the A-LM text there are lengthy discussions of grammatical points following the reading selections; these review grammar studied at earlier levels and are not specifically concerned with the structures encountered in the readings. Galería Hispánica has a shorter section which provides a review of grammar. In the appendix of Tesoro Hispánico is a grammatical review, each lesson using the vocabulary and subject matter from a particular reading lesson.

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[35] Northeast Conference Reports, 1963, p. 34.

[36] Ibid., p. 35.

Vocabulary acquisition is perhaps even more essential to the advanced language student. Holley, in her thesis concerning vocabulary acquisition at the advanced level, comes to four conclusions about the problems of vocabulary at this stage.[37] First, the foreign language student has a small but varied vocabulary upon which to build. Despite the faith placed in frequency counts, students using different elementary texts will differ in this base set of items. Although many of the common function words will be known, the content words will be diverse. The Scherer Report estimated that the literature student in high school needed a 5,000-word base vocabulary for liberated reading. The average twelfth grader has an English vocabulary of 80,300 words.[38] Thus, the sheer force of the number of unknown words will be a tremendous handicap to the advanced student.

Second, the foreign language student must learn vocabulary in a difficult medium, literature. He will not be taught new words as he would, for example, in a science class, where the terms to be learned are first presented and then repeated and actively used in context.[39] He has no large background of basic vocabulary to sustain him as he is presented the new terms.

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[37] Holley, "Acquisition of German Reading Vocabulary," pp. 35-36.

[38] Ibid., p. 9.

Third, "vocabulary competence is probably significantly related to comprehension and achievement in the language."[40] Finally, although no specific tests have been done for foreign language vocabulary improvement, vocabulary in the native tongue has been greatly improved through special instruction. The same would probably apply to a foreign language.

The teacher can and should aid the student in learning new vocabulary items. Holley suggests five ways in which this can be done.[41] First, the teacher should emphasize the learning of new vocabulary items. This in itself will serve to call the students' attention to the learning of unfamiliar words.

Second, the new words that are to be mastered should be specifically designated. The lessons should be kept short.

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[39] Ibid., p. 18.

[40] Ibid., p. 35.

[41] Ibid., pp. 83-89.

> Research in information theory and psychological work on memory suggest that a learning burden of much more than ten to fifteen words at any one given time will not make maximum use of student learning abilities.[42]

Words which are related in meaning will usually be easier to learn.[43]

Third, the words should be repeated and used as frequently as possible. Discussions, tests, and writing assignments all provide the means of repetition.

Fourth, an edited text should be used. The importance of this has already been discussed in Chapter Two. Glosses in the target language are recommended.

Finally, in learning vocabulary, as many as possible of the senses should be involved. The teacher should utilize writing exercises, audio-visual aids, and audio-lingual devices.

Graphic exercises should be both structured and unstructured. The unstructured exercises would include writing assignments--compositions, summaries, sentences--using the designated vocabulary. Janet King suggests several structural exercises that can also be used. These include (1) "dehydrated" sentences which the student must complete using the words and context given to him; (2) "contextual completion" where the student fills in the appropriate word in the context given; and (3) "contextual extension" in which the student completes a given sentence or paragraph in context.[44]

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[42] _Ibid._, p. 40.

[43] _Ibid._, p. 41.

At present there are not many audio-visual aids for literary works, but the teacher can use illustrated texts and blackboard drawings. There are audio-lingual materials, such as records and tapes, which can benefit the class. Reading aloud also is a good exercise. It should be stressed that the audio-visual and audio-lingual devices should be instructive and of good quality. They should not be utilized just for the sake of variety.[45]

How can the teacher help the student learn the techniques involved in acquiring vocabulary? Upon the student's first encounter with a word, he should pronounce it, determine its meaning, spell it, and then write it. If the word is not to be studied in class, this process should be repeated at different intervals for perhaps two days at the student's leisure.[46]

How should the meaning of a word be understood? There are three ways: (1) directly, through the teacher's explanation or glosses, (2) through the dictionary and/or (3) through inference, the most important means.[47]

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[44] Ibid., pp. 89-90.

[45] Ibid., pp. 91-94.

[46] Ibid., pp. 95-96.

In teaching students how to infer meaning, the four different types of meanings of a word must be considered: (1) the lexical meaning, which is the dictionary meaning, (2) the associational meaning, which is how the word is used in context, (3) the structural meaning, which is the word's position in the sentence, and (4) the stylistic meaning, which is the type of speech the word exemplifies.[48] The teacher should help the foreign language reader to make use of all four of these meaning categories in determining how a word functions in a particular case.

Other aids in teaching inference can be the study of prefixes, suffixes, cognates, and word families.

Concerning the meaning of a word, the teacher should keep two things in mind. First, each individual has his own personal semantic system based upon his particular experiences. Second, although the student might know one meaning for a word, he needs to expand his understanding of it and explore its various connotations.[49]

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[47] _Ibid._, p. 96.

[48] _Northeast Conference Reports_, 1963, pp. 45-47.

[49] Holley, "Acquisition of German Reading Vocabulary," pp. 56-57.

Finally, as in all phases of education, motivation is an essential factor. Unless the student feels the need or desire to learn vocabulary, many efforts in this direction will come to no avail.

Del Solar Hispánico contains no exercises for vocabulary. The A-LM text has a word study preceding the reading selection. Cognates, derivations, suffixes, and other helpful studies are presented. New words are introduced in context in Spanish sentences but are defined and explained in English. In Galería Hispánica there is a section "Palabras Clave" before the reading selections; this includes the important words from the reading. The words are used in context in Spanish sentences and then defined in Spanish. The "Diccionario" follows the selection and presents the new words defined in Spanish and provides a Spanish sentence where the word is to be inserted. Tesoro Hispánico also has two sections dealing with vocabulary study. The "Estudio de Palabras" consists of words from the reading used in sentence context. Derivations and word-building forms are presented. In the "Ejercicios de Vocabulario" words from the selection are used in a variety of exercises, such as multiple choice, completions, definitions.

In the English texts some attention is given to word study. Both Adventures in English Literature and

England in Literature have sections, spaced throughout the text, dealing with the development of the English language. In addition, Adventures in English Literature has an excellent word study, "The Power of Words," which follows some of the selections and discusses words taken from the reading. Questions are given as exercises in understanding the meanings of the words. In England and the World there is also a section, "Knowing Words," which follows most of the prose selections. Words are taken in context from the story and their effectiveness discussed.

Questions

The questions in Del Solar Hispánico follow the longer selections and are mainly concerned with the content of the selection. There are usually fifteen or so of these mimetic questions. The questions in the A-LM text are not such straight feedback-type questions. Although still mimetic, they often ask the reader to express his opinions and thoughts about certain actions. The questions are divided into two sections: "Para Hablar" for oral work and "Para Escribir" for written assignments. There are rarely over five or six questions in each part.

In Galería Hispánica there are several comprehension questions following each selection. At the end of each unit there are "Ejercicios Creativos" which contain a variety of questions, mainly writing assignments such as descriptions, summaries, explanation of ideas in the stories. These thought-provoking questions are generally mimetic also, dealing with the events of the selections.

Tesoro Hispánico presents several types of questions. The "Preguntas" which follow each selection are for comprehension and are generally mimetic; these are for oral or written practice. Sometimes there are "Ejercicios de Comprensión" which are varied exercises also dealing with the events in the reading. The "Ejercicios Creativos" serve as sources for writing assignments and contain both mimetic and objective questions. For example, "Escribe un párafo sobre el valor del estilo descriptivo del autor en este cuento,"[50] or "Haga una comparación entre: (a) las razones que incitan optimismo en Ganivet y (b) los obstáculos que impiden lograr el porvenir espiritual."[51] At the end of each unit are "Ejercicios Generales" which contain both objective and mimetic questions also. These present ideas for further outside work such as comparing different aspects of the selections in the unit, giving one's thoughts about a selection. For example, "En muchas de las poesías, los autores discuten el tema de la vida y la muerte: escoja a dos poetas y compare sus ideas sobre este tema."[52]

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[50] Lado, Tesoro Hispánico, p. 53.

[51] Ibid., p. 71.

In the English literature texts the questions and exercises follow the selection. In England and the World the questions are divided into two sections: "Let's Consider" and either "The Writer's Craft" or "The Poet's Art." In "Let's Consider" the questions are usually of a mimetic nature, inquiring about the events of the selection. The other two sections are more objective with, for example, a brief discussion of the structure of a short story.[53] Objective questions then follow concerning the particular selection. Some selections, usually poetry, are followed by no discussion material at all. At the end of each unit there is a section, "Now Think Back," which usually presents questions relating the works of the unit to the overall theme and to each other. A section, "Things to Do," gives questions and ideas for reports and writing assignments; these are generally objective and mimetic.

In England in Literature the questions are grouped under "To Increase Understanding." Again, both objective and mimetic questions predominate. A section, "Better Reading," included after several selections, is objective in nature, for example, discussing the singleness of effect achieved in a short story.[54] The questions following the poetry selections seem to be more objective than those following the other genres. "The Larger View" following each unit presents questions concerning the selections of the unit. The questions are mainly mimetic and objective. In the appendix there is a composition guide which consists of fifteen lessons dealing with objective aspects such as "Analyzing Ideas--Poetry," "Argument," "The Formal Essay." These give writing assignments based on selections read in the text and emphasize the particular aspect under consideration.

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[52] Ibid., p. 245.

[53] Wagenheim, England and the World, p. 262.

In Adventures in English Literature the questions are again a mixture of objective and mimetic. Suggestions for writing assignments and reports are often given after the questions. These usually ask the student to prepare a work similar to the selection just read. The questions and exercises in this text are perhaps more objectively oriented than those of the other two English books.[55]

Thus, in the Spanish texts the questions generally concerned the context of the reading selection. The student certainly must comprehend the basic meaning of a selection before he can be expected to enter into a discussion of its literary values. The follow-up questions do not have to be limited to a one-item informative answer, however. The questions in Del Solar Hispánico were inclined to be this way. In the A-LM text, Galería Hispánica, and Tesoro Hispánico there were strictly informative questions; but there were also questions of a more thought-provoking nature. The writing exercises especially presented sources for creative answers.

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[54] Robert C. Pooley, and others, England in Literature (Rev. ed.; Dallas: Scott, Foresman and Company, 1968), p. 518.

[55] See Carol Hardgrave's thesis for a more detailed discussion of the editorial apparatus of these textbooks.

Answers at this level in the Spanish program should require more than just a rearranging of the question with the proper word inserted.

> From the intermediate level and beyond it [the question] remains useful only when subordinate to and part of coherent investigation that aims at meaning, understanding, and interpretation.[56]

The traditional "questions in the back" have received much criticism.

> The main weakness of such questions is that they offer the student no linguistic aids for formulating his answers; about all he can do is to memorize blindly the exact wording of the text.[57]

New types of questions have been examined. The 1967 Northeast Conference Reports suggests three stages in developing the questions concerning a selection.[58] First, the student should tell the facts of the story in the present tense. The important words would be supplied, and the student would add the grammar. In the second stage fewer words would be given to him, and the story must be told in the past tense or pluperfect. Finally, the student would be required to write, by himself, about different aspects of the selection such as the characters, the setting, the development of the theme; a few cue words might be supplied. Eventually there would be an open discussion of the literary selection.

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[56] Reichmann, "Reading Assignments," p. 259.

[57] Northeast Conference Reports, 1967, p. 18.

Thus, the student is required to understand the grammar of the selection. At this stage the grammar presented depends upon the particular selection studied. The student must know the meaning of the grammatical structures in order to construct his own sentences around the key words given to him.[59] These exercises also provide a good means to practice specific active vocabulary words from the reading.[60]

The importance of using guiding questions in the pre-reading instruction should not be forgotten.

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[58] Ibid.

[59] Ibid., p. 22.

[60] Ibid., p. 26.

thought-provoking questions that can assist the student before he reads are as essential as the questions that follow the selection.

The questions in the English textbooks were usually objective or mimetic. As the English reader does not have to be so concerned with the basic understanding of grammatical structures and vocabulary, he can concentrate more on an objective approach, analyzing the selection as a work of art. As Hardgrave concludes, however, the questions do not serve to further develop the analytical skills of the reader.[61] The questions did not make the student test his critical abilities on the selection.[62]

Conclusions

This chapter dealt with the presentation and study of a single literature selection. Of major importance is the pre-reading instruction given to the student. He must be aware of the purpose of reading the selection and of what he is to look for. Guiding questions or ideas can be invaluable, especially for the foreign language student whose interest in a long selection is difficult to maintain. Other essential pre-reading aids for the Spanish student are vocabulary and grammar previews. He should be exposed to new words and structures before he has to encounter them in the story. Galería Hispánica was the only text which consistently presented new vocabulary items for study before the reading selection.

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[61] Hardgrave, "Secondary Literature Texts," p. 104.

[62] *Ibid.*, p. 109.

The teacher will probably wish to supplement the introductory material found in textbooks. The A-LM text offered very little background information; Del Solar Hispánico usually presented some objective data about the type of literature the selection represented. Galería Hispánica discussed the theme of the particular unit and also gave some brief data about the style of the selection. Tesoro Hispánico presented material concerning the genre but gave little about the author and the specific work. The English texts included mainly biographical information about the author.

The selection will either be read at home or in the classroom depending upon the type of material and the teacher's plans for it. Long prose sections read aloud can bore the class. Reading poetry and short prose selections out loud in class can be interesting and beneficial to the foreign language students in developing the association between speech structures and visual structures.

In approaching the selection as a work of art, an objective orientation, revolving around the work itself, is recommended for the English literature student. Not hampered with the vocabulary, grammatical, and cultural difficulties that the Spanish student will encounter, the English reader should concentrate his efforts on developing critical skills of literary analysis. A more mimetic approach would perhaps be better for the Spanish literature student who has understanding the foreign culture as one of his primary goals; objective analysis would be secondary.

This is not to say that other approaches should be disregarded. A good teacher will combine any number of approaches and many types of data in order to best benefit the student in his experience of literature.

The manner in which the selection is discussed should be varied; the teacher should avoid lecturing the entire time. Let the students work. Discussion in the foreign language classroom should be in the target language as much as is realistically possible.

The study of grammar should not be neglected in the Spanish literature class. The random grammar found in the literature selections can provide the basis for expanding and reviewing structural knowledge. The exercises over the selection should afford the student the opportunity to practice the grammar. Tesoro Hispánico was the only text which reviewed grammar in relation to the context of the literature work. Galería Hispánica and the A-LM text contained reviews, but these were separate from the reading. If a complete review of grammar is needed, perhaps a grammar book with many drills and exercises is called for.

Vocabulary acquisition is a main function of the advanced class. The student is far from "liberated reading" when he has a base vocabulary of 5,000 items. Literature is a difficult medium in which to learn vocabulary, and the teacher must make a conscious effort to stress the learning of new lexical items. She should specifically designate the new words to be learned and should limit these to a maximum of fifteen per lesson. Exercises, questions, and discussion should all reinforce the use of the new items. As many of the senses should be involved as possible--listening, writing, seeing. The student should be taught how to treat new vocabulary words, especially how to infer the meaning of the word through its context. The A-LM text, Galería Hispánica, and Tesoro Hispánico all had word-study sections and marginal glosses. Among the English texts, Adventures in English Literature and England and the World had short word studies after many of the selections.

All four of the Spanish texts had predominantly mimetic questions. Tesoro Hispánico, following its objective orientation, did contain several objective questions. It is basic that the student must understand the content of the story before he can approach it analytically. Mimetic questions would naturally precede objective ones. The questions, however, do not have to require one-item insertion answers. The student should be made to use his linguistic skills. Different types of questions should be used, such as those involving dehydrated sentences in which the student is given key words and must fill in the grammar in a summary form. Make the student creatively use the vocabulary and grammar and at the same time show his understanding of the content of the selection.

In the English texts the questions were generally mimetic and objective. The English literature student, not having vocabulary and grammar as major obstacles, can afford to concentrate more narrowly on the objective analysis of the selection. The questions in the texts, however, did not facilitate a critical analysis of the work.

CHAPTER IV

RESEARCH NEEDS

Research concerning the teaching of a foreign language literature is lacking. What exactly is being taught to advanced students, and what methods are being used to teach it? A thorough study such as the Squire and Applebee Study of outstanding English programs might give some insights into the lack of enthusiasm for foreign language courses.

The teacher of advanced classes has few sources to turn to when she organizes a program for the reading of literature. Perhaps the Spanish teacher has arranged her literature studies along the same lines as an English literature class without heeding the inherent difficulties of vocabulary, grammar, and cultural distinctions that demand specific attention. The teacher should be aware of the techniques and materials used in the English literature classroom in order to compare and perhaps improve her teaching. She should not, however, expect the foreign language student to approach the study of literature exactly as the native speaker does.

The English literature student may not be receiving a thorough and sequential development of his critical abilities.

> What needs to be done is made abundantly clear in this report. Every teacher of English must think about a program, both sequential and consequential, and not limit the scope of his work to one or two years in the life of his students.[1]

Hardgrave's examination of the series of English literature texts reaches similar conclusions.

> In other words, the texts do not exhibit distinct and logical goals, or objectives, other than hoping the texts will help the student to like reading and to understand human nature. Such objectives are quite vague and not very useful in teaching high school students to criticize literature objectively.[2]

Just as the English literature texts demonstrated a lack of sequential organization and purpose, the variety found in the texts adopted by the State of Texas for advanced study also shows the need for consolidation of goals and methods. Del Solar Hispánico is strictly a collection of some of the better Hispanic literature works. The book contains no aids for vocabulary or grammar study, has only informative questions, and presents difficult and often lengthy material to be read. Its appropriateness for the high school reader would be questionable. The A-LM text provides sections for vocabulary and grammatical improvement, but these are not always specifically related to the selection being read. The selections themselves are much too long; the seventy-five page liberated reading section, with no aids for the reader, seems an impossible task for the beginning literature student. Galería Hispánica has selections of a more realistic length, rarely exceeding five pages. There are vocabulary sections, one preceding the selection, and grammatical reviews, which are not specifically related to the reading. Of the material included in the text, not all would be considered literature; there are, however, enough literary works to allow the student some experience with studying true literature. Tesoro Hispánico, included as an example of a purely literature text, might prove too difficult for the average advanced student who is probably not prepared to approach a foreign literature as objectively at this level as he would English literature.

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[1] Squire, High School English Instruction Today, forward by Floyd Rinker.

[2] Hardgrave, "Secondary Literature Texts," p. 104.

Specific areas of weakness in the teaching of a foreign language literature have been indicated by the 1967 Northeast Conference Reports.[3]

> We believe that past confusion has led to lack of interest in and distaste for foreign literatures among many students for the following specific reasons:
>
> a. Failure to provide students with a wide range of choice in their reading both before and after they have achieved liberated reading.
> b. Failure to use media other than the printed text in presenting literature; for example, films, staged plays, recitations, readings by authors.
> c. Denying students a personal confrontation with literary works through analogy with their own experience by imposing on them our own view of how they should respond to the works.

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[3] Northeast Conference Reports, 1967, pp. 73-74.

d. Failure to recognize that a literary work is capable of many levels of treatment from acquaintance through assimilation.
e. Presenting literature, prior to specialization, through analyses that are more appropriate at advanced undergraduate and graduate levels.
f. Failure to provide a context within which either acquaintance or assimilation may effectively take place.
g. Failure to require of students functional control of the language before they enter literature courses.

Hopefully, a lesson can be learned from these failures. The need exists for sound theories, methods, and materials to assist the high school teacher of a foreign literature.

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